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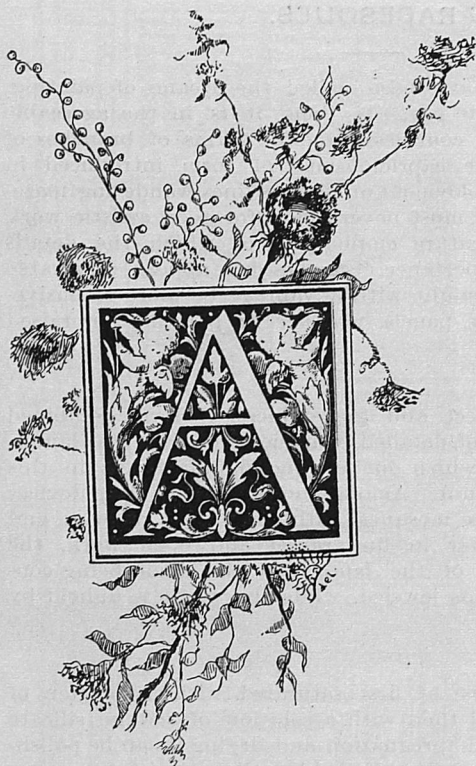
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THE CHARLEMONT CARTOONS.

LL over Europe criticism seems to be hushed in presence of the magnificent opera house which the great Austrian architect Baron Hasenauer is erecting in Vienna to replace the one destroyed by fire six years ago. On all sides it is conceded to be in many respects the most perfect building of the kind ever designed. Its vast decorative spaces

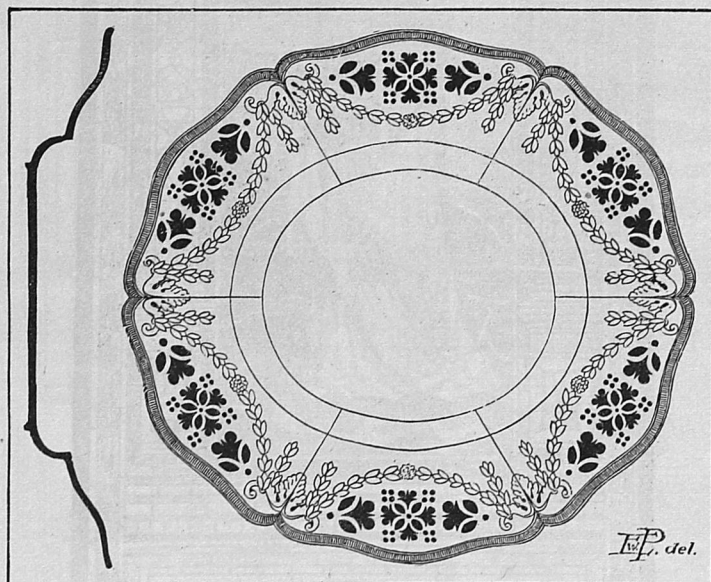
could have been entrusted to no more worthy hands than that of M. Charlemont, from whose central picture in the ceiling of the foyer we take the two figures represented elsewhere in this issue. Already ranking with Baudry, there are many who believe that when the Vienna work is completed he will be the acknowledged master.

Charlemont is probably best known in this country as the *collaborateur* of Hans Makart in the famous picture of "The Entry of Charles V. into Antwerp." This is the picture an engraving after which was suppressed in this city by that eminent connoisseur Mr. Anthony Comstock. In the effete monarchies of Europe, however, it brought added fame to its authors, and to Charlemont it brought solid fortune. Among other orders he received were the ceiling in the London house of Baron Worms, the panels and ceiling of the house of Baron Boucheporn at Parc Monceaux, and four superb panels "The Four Seasons," in Watteau style, for the Hungarian chateau of Princess Metternich. He has received medals at the Paris Salon and the Emperor of Austria has given him the decoration of the Imperial Order.

Of course the charm of color is lost in the black and white sketches given on pages 191 and 192, but no one can fail to see at a glance the knowledge and grace displayed in the drawing. One need not be an artist to appreciate the noble head of the figure on the left.

MUSEUM SKETCHES.

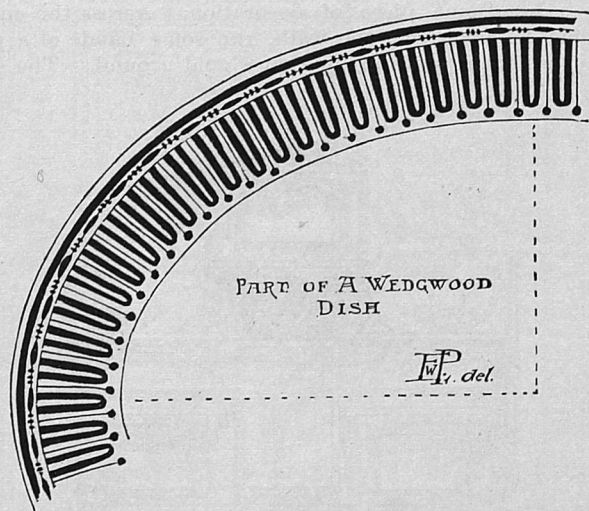
BY E. W. POLEY.



EIGHTEENTH CENTURY ENGLISH DISH, EARTHENWARE.

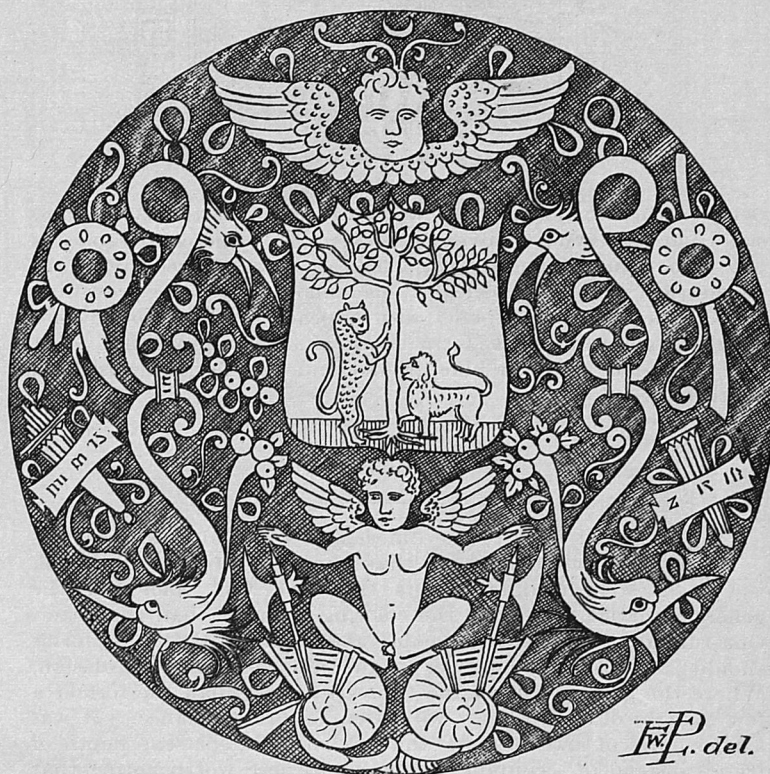
AN old English oval earthenware cream colored dish, with scalloped border, decorated with perforated work and garlands in relief. The date is eighteenth century, size nine and a half

by eight and three-quarter inches. From South Kensington Museum. Sketched by R. E. Poley, London.



CREAM COLORED WEDGEWOOD DISH.

PART of an old English cream colored wedgewood dish, sketched full size, from a private collection of china, and is a very good example of the early cream period. The border is decorated with a very beautiful design delicately painted in light red after the Greek style, so very characteristic of this ware. Sketched by R. E. Poley, London.



GUBBIO, ABOUT 1520.

A BEAUTIFUL enamelled lusted earthenware majolica plate, decorated in the centre with a shield, bearing a tree and two lions, surrounded with cupids, grotesques and other curious enrichments. The work is vigorously outlined with dark blue on a dark yellow lusted ground. The ground of the shield is white, the lions colored light red, and the stem of the tree brown, with green leaves. The cupids are white, the wings being shaded with light blue and a little yellow, the rest of the parts are lightly tinted and shaded with light blue and brown. The reverse side of the plate is ornamented with concentric bands of lusted gold. The style is Italian "Gubbio," date about 1520; diameter nine and three-eighth inches. Was bought for the South Kensington Museum from the "Bernal" collection for ten pounds. Our engraving is from a sketch made for us by R. E. Poley.

GILT metallic articles may be cleaned by rubbing them very gently with a soft sponge or brush dipped in a solution of one half an ounce of potash or borax in a pound of water, then rinsing and drying them with a linen cloth. Their lustre may be improved in special cases by warming them slightly and then rubbing them very gently. This preparation should not be applied to gilt frames.